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THE MAP
XV-XVIII CENTURIES

An Exhibition Illustrating the History of Cartography

FROM THE COLLECTION OF

FREDERICK B. ARTZ

Described by Robert Lang

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Bibliographical Note

There is no satisfactory historical survey of cartography in one volume. The first part of W. Thiele, *Official Map Publications,* Chicago, 1938, contains a brief and reliable account. Also helpful are R. E. Dickinson and O. J. R. Howarth, *The Making of Geography,* Oxford, 1933, and the article "Map" by E. G. Ravenstein in the *Encyclopaedia Britannica,* 11th ed. W. W. Jervis, *The World in Maps,* 2d ed., London, 1938, is readable and includes many good reproductions, but must be used with caution. E. H. Bunbury, *History of Ancient Geography,* 2v., 2d ed., London, 1883, is still the best for the Greek and Roman period. Consult G. H. T. Kimble, *Geography in the Middle Ages,* London, 1938, and E. L. Stevenson, *Portolan Charts,* N. Y., 1911, for a concise account of medieval maps. Basic works on the age of discovery are A. E. Nordenskiöld, *Facsimile-Atlas,* Stockholm, 1889, and H. Harrisse, *Discovery of North America,* London and Paris, 1892. The standard bibliographical guide is P. L. Phillips, *List of Geographical Atlases in the Library of Congress,* 4v., Washington, 1909-20.

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Antiquity

MAPS are much older than writing. A map is a picture (to the Romans it was often known as *pictura*), and its essence is to represent direction and distance. The use of conventional signs for mountains, towns, and roads is only a sort of picture-language. When the land began to be cultivated, and people gathered together into permanent settlements, plans of buildings and fields were needed. Maps occur with the oldest records. In the ancient Sumerian libraries of clay tablets a map has been found representing the kingdom of Sargon of Akkad in 2700 B. C., though the tablet may be of later date. In Egypt the vagaries of the Nile, flooding the rich fields in the rainy season, made accurate surveys necessary, and as early as Rameses II (1300 B.C.) a land office had been established to define the great estates.

The Babylonians gave us that basic element of map projection, the division of the circle into 360 degrees. The mathematical discoveries of Euclid and Archimedes laid the necessary foundation of Greek map making; the conquests of Alexander provided more extended knowledge of the world. We have only fragmentary evidence of the conclusions of the Greek geographers, and none of their maps; but early writers consistently acknowledge their indebtedness to Eratosthenes (d. 195 B. C.), the librarian at Alexandria. At Syene, near the first cataract of the Nile, the sun fell directly into a deep well at noon on the summer solstice. By measuring the distance to Alexandria and noting the lower angle of the sun at that point, Eratosthenes was able to compute the circumference of the earth with an error of only fourteen per cent. Yet in his maps Eratosthenes depended much on hypothesis, and Hipparchus, later in the same century, added the valuable criticism of an astronomer. To him we owe the idea of a regular map projection based upon astronomical observations of latitude and longitude.

None of these men, however, directly influenced modern cartography. Indeed, no ancient geographer was remembered in the western world during the long centuries when the Church restricted science. One Greek geographer, who happily synthesized most of the classical discoveries, did survive the early middle ages. He was Ptolemy, another product of Alexandrian culture, whose *Geography* had appeared about 150 A.D. Most of the *Geography* consists simply of tables of latitude and longitude for various places. None of Ptolemy's maps have sur-

vived, but so explicit were his tables that fifteenth-century map makers had no difficulty in reconstructing his world. Most important is his rejection of the "circumfluent ocean" which the earliest Greeks believed surrounded the circular *oikoumene* or inhabited world, and his realization of the true bulk of the Eurasian continents. Not only Europe, but also north and east Africa and Asia as far east as Malay, are depicted with fair accuracy. Ptolemy is also the first to use a curved projection. His greatest error was his adoption of Posidonius' estimate of the circumference of the earth, 18,000 miles, instead of the nearly correct measurement of Eratosthenes. This misconception probably caused Columbus to underestimate the circumference of the globe.

The Romans contributed no new ideas; the Mediterranean Sea was the center of the universe, with the known continents distributed on all sides of it. The Roman legions, however, returned with more accurate surveys of remote parts of the Empire, and pushed back *ultima Thule*. Instead of making maps of large areas on Ptolemy's projection, they usually contented themselves with long strip-maps, or *itineraria,* of roads throughout the Empire, unusually accurate in detail but quite casual about orientation, and with no data on the country at a little distance from the roads.

The Middle Ages

After the fifth century A.D., with the decline of Roman trade and a change to a backward agricultural civilization, maps ceased to be of interest. Classic knowledge retreated into the custody of the Saracenic world, which preserved Ptolemy's *Geography* and produced the only great medieval geographer, Idrisi of Spain (d. 1154).

The typical *mappamundi* ("world napkin," the source of our word *map*) of the middle ages, produced in the monasteries of Latin Christendom, gives scant attention to geography and makes a determined effort to reconcile known facts with Isaiah's "circle of the earth" and Ezekiel's location of Jerusalem "in the midst of the nations." The map became largely a means of representing theological theories. The result was usually a "wheel" map, often depicting a flat world, with Paradise in the east at the top, Jerusalem in the center, and the waters of the Mediterranean, the Nile, and the Don, which flow into the circumfluent ocean, forming three spokes of the wheel. This convenient form was then "illustrated" by all the Biblical lore, medieval romance, and classical mythology that the map could accommodate. Like the contemporary Bestiaries, foreign lands were peopled with monsters: "In Scythia be some with so great and large ears, that they cover all their bodies with them; and others in Ethiopia have only one foot, so great

and large that they beshadow themselves with the foot when they lie gasping on the ground in the strong heat of the sun." This fancy adds much to the decorative quality of the manuscript maps of the middle ages, and persists even in the engraved maps of the sixteenth and seventeenth centuries.

The Renaissance

Fortunately, however, there was one group in the later middle ages which could not afford to depend on the fantasy of the cloister: the navigators. With the sole aid of the bearings they were able to take along the coast, Genoese and Catalan mariners gradually evolved surprisingly accurate sailing charts of the Mediterranean, painted on skins, and known as *portolano* maps (from the Italian *porto,* harbor). With the great revival of commerce, especially in Italian cities at the time of the Crusades, portolanos became indispensable, though the earliest extant copies date from about 1300. They commonly show great elaboration along the coast and almost no physical features in the interior. Like the excellent Roman road maps, the portolan charts overdeveloped one feature of map-making at the expense of all the others. Instead of meridians and parallels, a characteristic system of crossing lines radiating from certain compass points is used. These rhumb-lines, though an aid to the navigator in plotting a course, may have originated before the compass was commonly used (about 1200); later they developed into the elaborate compass or wind roses of Renaissance maps.

About five hundred of these portolans, most of which were actually used in sailing, are still in existence; in the fourteenth century each ship usually carried two copies. Hence ambitious cartographers, especially in Italy, where a thriving school of map makers grew up, were quick to profit by the superior accuracy of these charts, though they retained for many years the fundamental form of the medieval *mappamundi.* The facsimile of the *Leardo map* (*ca.* 1452), which begins this exhibition (1), belongs to this transitional period. The outline of the *1* whole skin, with the neck at the top, is clearly visible. Leardo, a Venetian, has made his map an admirable repository of current ideas at the beginning of the age of discovery. Outside the map itself, the corners of the skin have been filled by symbolic figures of the four Evangelists. Within the border, concentric circles contain a calendar, including calculations for phases of the moon, the length of each day, and the dates of Easter and saints' days. In general outline the map resembles a medieval "wheel" map. Paradise, in the east, is at the top; Jerusalem is in the center. The faces of eight winds blow across the

surrounding stream of ocean. The tomb of the Great Khan, described by Marco Polo, is marked by the Italian Renaissance church at the north (to the left), near the legend *Dixerto dexabitado per fredo* ("Desert uninhabited because of cold"). Noah's ark rests on Mt. Ararat between the Black and Caspian Seas. In the heart of Africa stands the many-towered palace of Prester John, the mythical Christian king; beyond his realm lies another desert region "uninhabited because of heat." The Red Sea is, of course, red. But aside from the convention of turning it on its side, the Mediterranean has been given a normal shape. Here Leardo has been able to draw with the fidelity of the portolan charts.

Leardo also knew of Ptolemy's work, though he made little use of it except to add the Indus River and a few other place names. By 1410, Byzantine scholars had completed a translation of Ptolemy into Latin, and manuscripts of his *Geography* were soon circulating in Europe, though cartographers reluctantly discarded their old ideas. Yet when Leardo made his map, forces were at work which were later to sweep away all vestige of the medieval *mappamundi.* In 1445 the Portuguese rounded Cape Verde, far down the west coast of Africa; in the same year the German Gutenberg was perfecting printing. As early as 1423 playing cards and religious pictures were being cut in wood and crudely printed on paper; the first printed maps were also woodcuts. Geographical discovery and the invention of printing together heralded the beginning of modern cartography.

Ptolemy's *Geography* was first printed at Venice in 1475 without maps. Seven editions with maps appeared before the close of the century, and the twelfth edition, Strasbourg, 1513, is the source of the
2 *Quinta Europae Tabula* (2) which depicts the Dalmatian coast and Austria, bordered by the Danube. This edition, derived from the Ulm edition of 1482, was planned by Waldseemüller, the St. Dié cosmographer who in 1507 first applied the name America to the new continent which Amerigo Vespucci described in his dubious voyages. This map is the only woodcut map in the exhibition; colored by hand, however, like most of the others. The important Ptolemaic feature is the curved projection and the indication of latitude and longitude on the margin. Ptolemy had at last come into his own, but curiously enough, he now came to be so highly regarded that some of his ideas actually retarded geographical knowledge. Not until the eighteenth century were his errors finally dispelled; by that time fifty editions of his *Geography* had appeared. Though he brought back the idea of the sphericity of

the earth, Ptolemy's gross underestimate of its size seems to have influenced Columbus' decision to sail west to reach Asia. Columbus would probably never have undertaken the voyage if he had realized the actual distance to Cathay.

The Sixteenth and Seventeenth Centuries— The Low Countries

In the sixteenth century the center of map making shifted northward from Italy to the Low Countries, where it became a thriving industry. More than 170 cartographic firms are known to have been at work before 1600; but two men, Mercator and Ortelius, stand well above the rest in skilfulness and originality. Mercator established a map and surveying instrument factory at Louvain in 1534. He was the first geographer fully to avail himself of mathematics, and studied under German astronomers who perfected new methods of observing the stars. He made a personal survey of Flanders, publishing in 1540 the first detailed map of a large area. In 1569 he published a map of the world on the projection by which his name is known to navigators everywhere. Though it shows great distortion in high latitudes, Mercator's projection, with meridians and parallels crossing at equidistant right angles, became indispensable to seamen in plotting accurate courses. In 1585 he published the first part of his *Atlas,* the first collection of maps to bear this title, containing maps of Germany, France, and Belgium. *Germania* (3) was first prepared for this collection, though this issue belongs to the series published in 1602 by Hondius. Here for the first time meridians and parallels are drawn across the surface of the map, and the whole is engraved on copper. After Mercator, copperplate engraving became the standard method of map reproduction until the nineteenth century. The second part of the *Atlas,* comprising *Italiae, Sclavoniae, et Graeciae,* 1590, of which the title-page is shown (4), was the last to be published in Mercator's lifetime. Enclosing a title within classic columns and entablature became a characteristic of Renaissance atlases, reflecting the slavish admiration of Vitruvius and of classical architecture. The third and final part of Mercator' *Atlas* was published by his son in 1595. For this edition excellent maps of England were prepared, like those of the islands of *Anglesey, Wight, Garnesay, Iarsay* (5). The skilful shadowing of the coastlines and the handsomely engraved swash script, adapted from Renaissance writing-masters, add much to the symmetry and beauty. Mercator's maps of non-European regions are of course not accurate, but they often show brilliant insight. Mercator had little respect for religious tradition; so heretical were his views that his work was placed on the Index. The *Atlas* went into many editions, however, after it passed in 1606 into the

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hands of Hondius, who appears with Mercator in the double-page por-
6 trait from the 1611 edition (6). Hondius, whose world map was the first to record the results of Drake's voyage around the globe, developed with his son one of the largest cartographic firms in Amsterdam.

Ortelius, who had served an apprenticeship as a map colorer, kept a large map-shop in Antwerp. He had little scientific knowledge of cartography, and seldom engraved maps himself, but he had a keen eye for good maps and knew how to market them. After meeting Mercator in 1560 he seems to have commissioned a large number of maps, to be engraved by Mercator and others, which he assembled in his *Theatrum Orbis Terrarum* (1570). The first scholarly collection of modern maps, Ortelius' *Theatrum* was splendidly printed at the Plantin press in Antwerp, and went through thirty-three folio editions in seven languages before 1624. Its eclecticism had an enormous and on the whole
7 beneficial influence throughout Europe. The title-page (7), is interesting for its inclusion of America among the four female figures representing the continents; this is said to be the first symbolic representation of the New World. Editions after Ortelius' death included an engraved
8-9 portrait by Galleus (8). Of the three maps shown from the *Theatrum,* that of the Levant, *Turcici Imperii Descriptio* (9), was never colored. The importance of coloring is apparent by a comparison with the *Belgii*
10 *Veteris Typus* (10), where the yellow surface gives the only indication of the boundaries of Flanders. The development of the elaborate baroque cartouche for the title should also be noted. Realistic representation of one physical feature often takes precedence over factual data; observe the forests in this map, and the waves and ships in the six-panel map of Mediterranean islands, *Insularum Aliquot Maris*
11 *Mediterranei Descriptio* (11).

Dutch maps in the seventeenth century influenced cartographers in every part of Europe. Speed, the most popular of English map makers, had most of his maps engraved by Hondius. Based upon earlier work of Saxton, his local maps of the British Isles are native at least in inspiration. His love of elaborate decoration is apparent in *The Isle*
12 *of Man,* 1610 (12), prepared for his *Theatre of the Empire of Great Britaine,* published in the following year. The whimsical representation of figures representing the four kingdoms, riding the seas on such unaquatic beasts as the lion and the unicorn (which has been given a fish's tail), is one reason for the popularity of his maps with collectors, and for the common concept that all old maps are "quaint." A curious feature is his depiction of the island on a large scale, and the surrounding

seas and coasts on a much smaller scale, so that the compass rose, with its radiating lines indicating distances to mainland ports, resembles a portolan chart. In 1627 Speed completed *A Prospect of the Most Famous Partes of the World,* from which the uncolored maps of *Ye XVII Provinces of Low Germanie* (13), *France* (14), and *Italia* (15) are taken. Here again the number of sea monsters and naval battles is remarkable. The vignettes of cities and costumes around the border are more useful to-day. *13-15*

Meanwhile in Amsterdam a more scientific cartographer, William Blaeu, had begun making maps and mathematical instruments about 1600. Blaeu worked as a youth in the observatory of the great Danish astronomer Tycho Brahe, and probably Tycho furnished him with advance copies of his data. Though not an originator of any new theories of geography, Blaeu showed great enterprise in improving existing methods. He made a more accurate measurement of a degree, and, dissatisfied with his slow printing presses, made changes which were in general use until the nineteenth century. A contemporary describes his printing-house as a veritable factory, with fifteen presses, a type foundry, and proof readers busy upstairs. In 1633 he was appointed official map maker to the Netherlands. His first atlas, the two-volume *Theatrum Orbis Terrarum* of 1635, was continued and expanded by his sons; the title-page of a French edition of 1650 is shown (16). In Blaeu's *16* titles the printed matter was pasted within the engraved border, which was duplicated in all editions. From the same atlas are the maps of *Liguria, ò Stato della Republica di Genova* (17), skilfully colored; *De Hertochdommen Gulick Cleve Berge* (18), with its portrait of the Holy Roman emperor, Rudolph II; and the famous *Nova Belgica et Anglia Nova* (19), the best early delineation of New York and New England. The interior shows no knowledge of the discoveries of French explorers, but the coastline is accurate. The west is at the top. To hide his ignorance of the interior, Blaeu filled the map with vignettes of Indian villages, canoes, bears, beavers, and birds, which were imitated by other cartographers for a century. Had it not been for the burning of the Blaeu establishment in 1672, the superiority of the Netherlands in map-making might have continued longer; as it was, only three editions appeared (1662-67) of the greatest achievement of the house of Blaeu, the *Atlas Major.* Two of the title-pages of this magnificent work, the *Anglia* (20), which forms volume five of the whole, and the *Italia* (21), which forms volume eight, give an impression of the splendor of the whole set, superbly *17-18* *19* *20-21*

engraved, strikingly colored, and embellished with gold. Two astron-
22 omers depicted on the cartouche of *Portugallia et Algarbia* (22) are determining the angle of the sun with a quadrant and a cross-staff, instruments commonly used before the invention of the sextant in 1731. This splendid map of Portugal has the west at the top; there was no general agreement among map makers to put the north at the top of the map until the late eighteenth century. Many villages in the *Ager*
23 *Parisiensis* or Ile de France (23) will be recognized as suburbs of modern Paris. Even the hill of Montmartre lies far beyond the city walls. A nice balance between decoration and geographic accuracy makes Bleau's maps, on the whole, the most satisfying in the history of artistic cartography.

Near the end of the seventeenth century, as the great Dutch map establishments passed into new hands, the Netherlands began to decline as the center of cartography. The later map makers lacked originality, and contented themselves with a multiplication of detail without much
24 change in method. *Dominum Venetum in Italia* (24), a transitional map from the *Novus Atlas,* 1646-49, is the work of Jansson, son-in-law of Hondius, who succeeded to the firm originally founded by Mercator.
25 *Imperii Russici, sive Moscoviae* (25), *ca.* 1705, the work of Witsen and De Wit, is poorest in decorative quality, though it shows a good knowledge of the arctic regions in the north of Russia. De Wit bought up the Blaeu plates which survived the fire of 1672, but was hardly a worthy artistic or geographic successor. The last great Dutch firm was that of the Visschers, who are best known for their maps of the Americas. The third Visscher is the author of a later map of the
26 Netherlands, *Germaniae Inferioris XVII Provinciarum* (26), *ca.* 1710. The cartouche, airily floating on a cloud above the North Sea, is the first of the crowded baroque titles of the late seventeenth and eighteenth centuries, of which the title-page of Hooghe's *Atlas Mari-*
27 *time* (27), 1694, is an extreme example. The *Atlas Maritime* is a part of *Le Neptune François,* the first important collection of sea charts, edited by Maillot, who belongs to the great school of French cartography which followed the Dutch.

Throughout the seventeenth century, when maps still were more decorative than accurate, new concepts in science were laying the foundations for eighteenth-century perfectionism in cartography. The gradual acceptance of Copernicus' theories, Galileo's invention in 1610 of a telescope with which he discovered the moons of Jupiter, the improved ephemeris tables of Kepler (1627), and the mathematical

speculations of Descartes, Leibniz, and Newton were among the important steps which led to improved methods of map making. More accurate measurements also followed the invention of the sea-log, the barometer, and the pendulum clock. Finally, the establishment of the French Academy of Sciences in 1666 made possible the coördination of research in geography, astronomy, and mathematics.

The Eighteenth Century—the French

The forerunner of the French school was Nicolas Sanson, cartographer to Louis XIII, who first published an atlas in 1658. His imperfect knowledge of western America, in the *Amerique Septentrionale* (28), revised by his son and published after his death, in 1690, should be compared with the eighteenth-century achievements of the French school in the maps of D'Anville and Delisle. California appears as an island, a fiction which had been dispelled by Ortelius, revived by a pearl-hunting expedition in 1615, and finally rejected in 1746. This is the first map, however, to show all five of the Great Lakes. It will be observed that the monsters and ships which dotted the seas of earlier maps have now entirely disappeared, and ornamentation is largely confined to the cartouches, which now are loaded with the flora and fauna of the New World. This is also true of the South America of Hubert Jaillot, *L'Amerique Meridionale* (29), a part of his *Atlas François,* of which a title-page of the 1700 edition is shown (30). Jaillot's knowledge of South America is good, but the projection is distorted; he is one of the last French geographers to depend on the old imperfect observations of longitude. The tropical birds in the cartouche at the right are exceptionally interesting. The more attractive *Partie de la Nouvelle France* (31), 1700, is sparing of details in the interior, but makes excellent use of the reports of French fur-traders and missionaries, whose outposts are marked. Jaillot has improved Sanson's map by supplying the western shore of Lake Superior.

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The last great cartographer of the house of Sanson was Vaugondy, whose *Atlas Universel* (1757) was a collection from many sources, and was often reprinted. For his *Carte de la Virginie et du Maryland* (32), in this atlas, Vaugondy used the work of a man on the spot, Fry, professor of mathematics at the College of William and Mary, who had published with Peter Jefferson a *Map of the Inhabited Parts of Virginia* in 1751. Another map maker who improved the map of America was Bellin, official hydrographer to the French marine, whose *Partie Occidentale de la Nouvelle France* (33), was prepared in 1755, at the beginning of the struggle between the French and English which culminated in the Seven Years' War. Bellin reduced the size of

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Lake Erie and Lake Ontario; he realized that the Great Lakes region had been distorted, though he was able only partially to correct it. The French forts and portages are clearly indicated as far south as Vincennes. Fort Duquesne, on the site of Pittsburgh, had been built the previous year; and Fort Necessity, which Washington hastily constructed when he attempted to capture Duquesne, is marked "destroyed."

Other European countries still had little to offer in original cartography, though the German firm of Homann developed one technical improvement which was not widely used until the nineteenth century, the indication of relief by hachuring or hill-shading, instead of showing mountains wholly in perspective, like molehills. Homann's map of
34 Champagne, *Campaniae* (34), exceedingly detailed but undistinguished, shows some hachuring in the hills around Rheims. The inferior engraving of the German school is apparent from the lack of design and crude execution of the title-page of Homann's *Atlas Novus Terrarum,*
35 1702-50 (35).

The scientific investigations of the French Academy went ahead rapidly. In 1746, after receiving the reports of expeditions which made observations in Lapland, as far north as it was possible to go, and in Peru, near the equator, the Academy announced that the earth was an ellipsoid in shape. Soon after, Louis XV authorized the preparation by the Cassini family of the first national topographic map, the *Carte générale de la France,* based upon the latest principles of surveying. Over forty thousand triangles were constructed for the 160 sheet maps, completed in 1815. The accurate methods of Cassini and the achievements of scientific explorers were also being used by two brilliant cartographers, D'Anville and Delisle, who crown the success of French geography. D'Anville's first map appeared in 1730; by the middle of the century he had produced maps of Asia, Africa, and America, sweeping away imaginary lakes and rivers which in some cases had persisted since the maps of Ptolemy. His *Partie Occidentale*
36 *du Canada* (36), 1775, shows his clear, firm execution. At the head of the Mississippi appears the statement that its source is unknown. D'Anville's refusal to insert any dubious material became a stimulus to further exploration. This map of D'Anville was printed in Venice, which under French influence experienced a cartographic revival near The close of the century. The greatest eighteenth-century Italian map maker was Zatta, whose map of Scotland, 1776, *Il Regno di Scozia*
37 (37) shows similar refinement of detail. There is also some rudi-

mentary hachuring. Zatta is best known for his 1778 map of America, the first to use the term "United Colonies." D'Anville's influence is also apparent in the *Atlas Moderne,* 1763, of Lattré and Delalain, a quarto compilation for popular consumption. The title-page (38) and Janvier's *L'Afrique* (39) are shown; the map of Africa *38-39*
is almost a direct copy of D'Anville's map of 1749, which is remarkable for its correct perception of the land-masses.

Delisle, the other great geographer of the eighteenth century, profited equally by the new science. His world map, 1700, was the first to give the Mediterranean its true extension. His careful study of the reports of travelers appears in the descriptive material in the eastern portion of his map of *Asia* (40), a late copy of a map first prepared about *40-41*
1709, and in his *Carte des Nouvelles Decouvertes* (41), issued by his successor Buache in 1750. Delisle and Buache delineate such small portions of the northwest of America as have been explored; the outlines of Alaska are foreshadowed; the only serious error is the huge "Western sea," filling a quarter of the continent, and inspired by the unexplored reaches of Puget Sound. So accurate on the whole, however, were Delisle's maps that his 1703 double map of North America was still doing service when the thirteen colonies wrested their independence from Great Britain in 1783. Dezauche, who published the later edition, was quick to change the cartouches to read *Carte du Mexique et des Etats Unis* (42), in place of the old term *42-43*
Floride; the *Carte du Canada* (43) was similarly revised, and new coloring shows the possessions of the United States and England.

The loss of France's possessions at the Treaty of Paris in 1763 marks the close of the great period of French cartography. No one country was hereafter to attain the preëminence of seventeenth-century Holland or of eighteenth-century France. Moreover, with the growth of government mapping agencies, individual genius like that of Delisle and D'Anville was not likely to emerge from the anonymity of officialdom. The development of lithographic methods of reproduction put an end to the art of the engraver, though it brought with it more accurate methods of coloring and the new technique of contours. To-day decorative maps are enjoying a revival; map ornamentation may be found in public murals and pictorial advertising. Having reached technical perfection, maps now often seek to recapture the color and romance of an earlier age.